

## THE KING!

## Triumphal March of His August Majesty Fun.

## AT NEW ORLEANS.

Mammoth Processions, Glowing Tableaux, Grandeur Unbounded.

## REX TAKES WATER.

## Revelling with Goddesses, Greeks and Romans of Renown.

## VENUS IN ADVANCE.

From Athens' Princely Palaces to Boston's Pork and Beans.

## YE LOVES OF COMUS.

NEW ORLEANS, Feb. 13, 1877.

Two great conditions were necessary to insure the existence and success of carnival. First, a community in which the Catholic element predominates, and, second, a semi-tropical climate. The one invests the holiday with proper significance, while the other is adapted to the spirit and character of its proper celebration. In Europe it has always been observed as a season of individual emancipation from social law, in which the spirit of revelry and mischief asserted full license. It remained for America to touch it with the magic wand of organization, harmonizing all its incongruous elements into a school of art as instructive, beautiful and elevating in its influence. To our sister city of Mobile belongs the credit of "organizing," nearly half a century ago, the first secret society charged with this mission. Although its initial efforts were crude as compared with the magnificent displays of to-day, yet they were born in success, and resulted in founding an institution which has since become the light and pride of successive generations. Its influence gradually extending throughout the Union and ultimately establishing itself permanently in nearly all the great Southern cities.

COMUS IN NEW ORLEANS.

New Orleans, always celebrated for the artistic cultivation of its people, soon recognized the merit of the new system, and in 1857 organized the "Mystic Krew of Comus," which appeared on Mardi Gras of that year in a representation of the characters of Milton's *Paradise Lost*. Its subsequent history and triumphs are too well known to need other than passing notice here. As in Mobile, it gradually became the parent of other associations, all of which have since made brilliant records. Prominent among these is "Carnival Court," which takes charge of the city display, and which created the "Mystic Krew of Comus," whose flag now floats as the recognized symbol of the realm whenever its votaries congregate together, and whose peculiar and sonorous proclamations have almost invested the institution with a distinctive diction of its own. Other associations have also earned enviable reputations, such as the "Twelfth Night Revelers," "Knights of Momus" and "King's Own." The main characteristic of all these bodies and that to which their success must be mainly attributed is the preservation of secrecy. The public is carefully kept in ignorance of their personality. They appear and disappear like phantoms, and as each association is self-supporting, retaining all outside donations, their popularity is, of course, unbounded. The King of the Carnival's annual displays have hitherto been limited in character, very similar in conception to those with which the *féte* days of nearly every city in France, Germany and Italy are to-day celebrated.

THE KING'S FIRST ENTRANCE.

Five years ago represented one of the Ptolemies with his Egyptian Court; then followed a Magian monarch with his Persian surroundings. Another time, King Totila the Goth, with his barbarian cohorts, rode into the city as he once rode into Rome its conqueror. The last was the finest display ever witnessed in the world, the whole power of the authorities, national, State and civil, being enlisted in its success. Since then the King's affairs would seem to have fallen into less competent hands, and though he appears regularly he does so short of most of his old pomp and power. He will, however, recover in time; his government is too thoroughly organized to die out, and, as usual of other monarchs, one of those beautiful chains of history, which are apt to occur during a reign, may revise his olden glories and add additional lustre to his name.

Fortunately, no such shadow has ever fallen across the record of the Mystic Krew, which has gone on from year to year, piling triumph upon triumph, each display eclipsing its predecessor. Having one great advantage over the King, inasmuch as its procession takes place at night, it is thus enabled to produce more splendid effects at an infinite less cost. Yet, while not sparing of expense, it very properly invades the higher regions of classic literature, poetry and imagination for fit themes to illustrate, which are invariably elaborated and beautified to a degree in which the brain of the savant and the hand of the finished artist are plainly recognizable.

THE CROWDS.

Few persons have these experienced can imagine the labor and administrative ability called into play in preparing and marshaling one of these displays, every detail of which must move with the precision of a clock, and that through streets rendered almost impassable by crowds of spectators. In addition to the strangers who overflow the city on Mardi Gras the entire population centres in the streets over which the necessarily short route extends. Other portions of the city being for the time literally deserted. Every veranda along the line is shored up with scaffolding to sustain the throngs of sight-seers who invade them. Tiers of seats are erected in front of houses, extending from the curb to the second story. Every window is filled, every veranda and balcony crowded. These night processions usually consist of about 125 characters, grouped upon about twenty large floats, twenty-five feet by ten feet in dimensions, each drawn by four caparisoned horses, led by as many liveried grooms. These platforms are cunningly built up, with wood, canvas, paper, maché and other simple contrivances, into the most wonderful and artistic forms. Whether it is to represent the throne of Solomon, a pastoral scene, the ocean depths or the Olympian heights, the skill of the designer and the touch of the experienced artist endow it with the semblance of reality. Nothing astonishes the spectator as the effects thus produced, in which the domain of the impossible appears so often successfully attained. Only through careful study and the experience of long years could such exquisite perfection ever have been achieved.

AS THE PROCESSIONS GO ON.

through the streets, in front, around the bands of music, preceding and following, along either side of the entire line is one unbroken chain of brilliant lanterns mounted upon powerful reflectors. These are from 1,500 to 2,500 in number and utilize the service of over 200 spectral lanterns, who are carefully drilled for the service in anticipation. The secret of the place of preparation, changed every year, is always carefully guarded from the public and is invariably located in some remote district of the city, the procession generally appearing on the route advertised in the very opposite direction from which expected. It is first heralded by a flood of light, overtopped by a heavy though brilliant cloud of smoke, which shadows it like an airy canopy and adds no little to the weird effect of the scene. The subject displayed is announced upon transparencies of ever changing design, invariably exquisitely painted. Upon one occasion an original poem, illustrated by living tableaux, was thus first published to the world, so that every one could read it as it passed.

After proceeding over its short route, the lights only

showing about one and a half hours for the accomplishment of that task, the Krew enters the stage door of the Varieties Theatre. The torchbearers and grooms are silently marched off in different detachments, the platforms are slowly driven away and the vision has passed forever. In the theatre the characters subsequently appear in appropriate tableaux upon the stage, after which a grand dress ball winds up the festivities. At twelve o'clock a shrill whistle is heard, and in fifteen minutes all the characters, none of whom are allowed to speak while on duty, vanish from the scene to either reappear in citizens' dress or attend a ghostly banquet, which characterally ends the proceedings with the dawn of Ash Wednesday and the Lenten season.

PLANNING A YEAR AHEAD.

Immediately thereafter preparations are inaugurated for the succeeding year. Meetings are held at which the merits of new designs are discussed, several are put in the hands of the artists regularly employed for the purpose, who produce them roughly in water colors. Finally one is selected, and by May the artists have completed a carefully executed painting of each figure in miniature, each group upon the platforms and each stage tableau. The latter pictures are then framed and hung upon the walls of the "Den," where every member can study his own character, position and distinctive features. The individual pictures are sent to number at leisure. The individual pictures are sent to number at leisure. The individual pictures are sent to number at leisure.

OPENING THE COSTUMES.

A month before Mardi Gras the costumes are opened and arranged in an experienced costume designer's hands. From Paris for that sole purpose, the designer is then forced to call at some appointed time, when his costume is carefully fitted, every detail thoroughly examined, and every possible contingency provided for. It is then locked up and stored away in a box bearing his number, by which, as in the Penitentiary, he is only known thereafter. The Captain greets like Richelieu, with "absolute power." The most implicit obedience to orders is exacted, and from his will there is no appeal. Thus everything moves with military precision, and the grave responsibility resting upon him invariably proves the best guarantee of his success.

SUCH IN BRIEF is a sketch of the work undergone for the production of one of these beautiful visions, worthy of the sublimest conceptions of Dante, Homer, Petrarch, Spenser, Milton and Keats, and which has been more exquisitely illustrated by the Krew than ever realized by painter or sculptor. Appropos of the latter, sometimes the display consists entirely of sculpture, as in "American History," "Story of the Humors," &c. Effects thus produced are grand in the extreme. The theatrical tableaux afford, as they do, the opportunity to pile up forty or fifty figures in a single marble group, under the rays of strong calcium and colored lights, are almost awe inspiring to the spectator.

THE EXPENSE.

One of these displays, including the rent of the theatre, ball expenses, &c., averages between \$15,000 and \$20,000. It would probably cost more but for much of the labor being performed by the parties interested. This money is raised by assessment from the individual members of the association, which usually number, both active and honorary, about 200. In compensation the ball tickets, after deducting a number for the use of distinguished strangers, are apportioned among them. It becomes, therefore, exceedingly difficult for outsiders to obtain tickets, and this very scarcity gives them a value which the assess, ment only faintly represents—at least such has proved the experience so far.

THE RULES.

are conducted under the most rigid rules. No transfers are allowed, and an offer made by any party to purchase admission effectually deludes him from all future hospitality. One of the rules is to receive no aid from the outside. On several occasions handsome donations have been sent by strangers and other admirers. In every case these have been promptly returned, it being understood that the least stain of the mercenary would prove fatal to the character and stability of an institution purely aesthetic in character and nature. As before stated, the Krew occasionally assays the realms of the purely imaginative, where originality has full play, and these efforts have generally proved the most popular, as in the "Old English Holidays," "Triumph of Epicurus," "Seven Senses," "Darwin's Missing Links," &c. This year they attempted, under the title of "The Aryan Race, or Evolutions of Fashion," to unite the imaginative and historic in portraying the vagaries of Fashion from the earliest times to the remote future, giving it a dash of exaggeration, which did not, however, trench upon the limits of burlesque. It extended from the dreamy past, when the sacred lotus flower was worshipped in Egypt, down and out to the prospective day of Minervian rule, A. D. 1976.

THE CARNIVAL OF 1877.

In anticipation of the festivities, for weeks past the city has been decorated in hither and yon, the royal banner literally draping the streets in all directions. Never did Mardi Gras receive a more enthusiastic welcome than upon this occasion.

THE DAY DISPLAY.

The day opened cold and with a drizzling rain, and everything looked unpromising for the contemplated festivities. But few individual maskers appeared on the street, general interest seeming to be settled on the great event of the day. Notwithstanding the unfavorable weather, however, the crowd was early out in full force, but for a long time it was a matter of doubt whether the procession would appear or not. About one o'clock the skies lightened a little, when the procession ventured forth. From this time on the drizzling rain was continuous, and although great credit was accorded the King for his determination not to disappoint expectations, yet it detracted greatly from the effect of the display.

The first procession was quite a handsome success. The King rode in the middle of the procession instead of at the head, surrounded by twelve knights in full steel armor, and escorted by the Royal Guards, a battalion of boys equipped, uniformed and armed for his service. The cars bore a design in close imitation of the usages established by his cousin Comus. Although the display was rich and costly it lacked the carnival element of royal fun, which the public had learned to expect from the one day's reign of the jolly king, and was, therefore, somewhat of a disappointment. The subject selected was the "Arm of All Ages," and represented soldiers of every known era and country, very well grouped, upon twenty-four floats, as follows:—1. The royal coat of arms. 2. African barbarians. 3. Egyptian soldiers. 4. Hebrew. 5. Median and Persian. 6. Roman. 7. Ancient British. 8. Gothic. 9. Hun and Vandal. 10. Norseman. 11. Saracen. 12. Crusader. 13. War Engines of the Middle Ages—lancing ram. (This was a lofty, well designed superstructure, and the most marked feature of the procession.) 14. Spaniards. 15. German. 16. Hindoo. 17. Continental. 18. Indian. 19. Japanese and Chinese. 20. Oceanic. 21. Cuman. 22. American. 23. Franco-German. 24. Servian.

THE PROCESSION.

was well greeted throughout its long route. The painting upon the cars looked slightly stagy in the broad glare of day to prove as effective as the night displays. The costumes were, however, both elegant and costly, designed by Mr. Britton, a promising young artist in this city, and faithfully illustrating the subject matter of the display. The group of armored nobles surrounding the King, front made a fine appearance, but was lacking in distinguishing features. With due allowances, the display might be pronounced creditable. Of course, the most of the costumes were seriously injured if not completely destroyed by the time the rather lengthy route had been traversed and it finally entered Exposition Hall, where the King gave a grand ball and reception at night. It occupied about twenty minutes in passing a given point, and had no less than four bands of music in attendance. One car, representing federal and Confederate soldiers fraternizing around a camp fire, with the two flags intertwined at the rear, was enthusiastically greeted by the people. From several cars bonbons were freely showered on the crowd.

THE NIGHT DISPLAY.

It was eight o'clock before a light of rockets and

the light flashing far out Canal street gave signal of the Krew's approach. The entire route had been previously handsomely decorated with the carnival colors (purple, gold and green), appropriate designs in gas jets, colored lights, transparencies, &c. Before dark every spot affording a view was packed with people, while the streets were so crowded as to leave barely enough room for the floats and torch bearers to pass. As it was their progress was slow, frequently interrupted by halts, none of which were however of very long duration. As the light and the moving cloud overhead grew brighter strains of music began to reach the ear, when the excitement became intense.

COMUS APPEARS.

On it came, heralded by a murmur of admiration. Slowly the crowd gave way until it left a clear path for the exalted character, all feathers, lace and gold, bearing charged aloft his magic flag, a draught from which enlivened his victims, changing their heads into those of animals. He stood upon a high mossy rock, with a pearly river flowing at his base. At his feet sat a number of his transformed victims carousing with harlots upon the bank, as the type of his peccable power. In dresses, artistic appointments and realistic effect, this float, drawn by six white horses, was unsurpassable and worthy of the highest ecumenism.

THE ENTERTAINMENT.

Following came the story of the year, displayed upon twenty-three appropriately decorated floats or platforms, each preceded by a large descriptive transparency. The name bestowed upon the design proved, however, to be somewhat of a misnomer, since it opened with an Egyptian scene, a people well known to have been of Semitic and not Aryan origin. It represented the portals of an Egyptian temple, where sat the goddess Isis and a group of priests and worshippers offering sacrifice at her altar. Although the best authorities were closely followed as to architecture, costumes, &c., there was just sufficient exaggeration in the latter to make a smile without detracting from its half barbaric splendor, and gave almost as truthful an idea of the costuming of the era B. C. 1200 as found recorded upon the ruined monuments that strew the shores of the Nile. Its blended harmony of color, careful grouping and picturesque effect produced evidenced conscientious study and good taste.

VENUS AND THE SATYRS.

The second tableau skipped to B. C. 400, presenting a miniature representation of "Greek Tragedy." Before the facade of a theatre, adorned with life-sized statues of Venus and the Satyrs, a warrior and his bride gazed down upon a combat between actors, whose heads were covered with the traditional masks. While somewhat open to criticism upon the ground of incongruity the group was nevertheless magnificent. The delicate manner in which the severely classic was exaggerated only to the verge of comicality gave it a delicious touch of humor that would have provoked a smile from old Diogenes himself.

ROME'S TRAGEDY.

Contemporaneous with the same era the third tableau represented a scene from "Republican Rome." A Senator of that day addressing from the tribune a small and promiscuous group of "fat and greasy citizens" in the modern "stump speech" style. This not only gave a faithful record of the costumes of the period, but also served to show, by a happy stroke, how nearly humanity is kin throughout all times and countries. The noble Roman's red and caruncled face shining out beneath the laurel crown was so suggestive of our present national capitol that but few failed to appreciate the satire thus happily suggested.

THE FOURTH tableau brought the record down to the second century, "Imperial Rome," a feast in the old luxurious style of the days when men lived but to gratify their appetites. In a palatial interior was spread the low table and couches upon which the average Roman of the day was accustomed to spread himself at meals. The table was covered with the remains of a feast—flagons, drinking cups, &c. At its foot stood a cunningly contrived fountain of wine. Two Roman lords and as many ladies, all a little the worse for over-indulgence, completed the picture and served to illustrate the dress of the period, which was apparently more remarkable for undress. One of the most attractive features of this float was a shelf, which ran round its border, bearing papier maché reproductions of all the old Roman dishes, from the peacock pie to the stuffed kid, interspersed with vases of fruits and flowers.

THE DARK AGES.

The fifth tableau, making a division in the procession, was strictly allegorical in nature and typical of the "Dark Ages." In marked contrast to the grand and glitter of the previous pictures, it was severe and sombre in tone, showing no touch of any bright colors. Its theme was "Science, Literature and Art Dominated by Man." High upon the ruins of a broken arch stood a Gothic warrior, sombre in dress and aspect, while below, loaded with chains, cowered amid shattered capitals and broken columns three figures, identifying "Science," "Literature" and "Art." The contrast afforded by the dull, gray tints of the picture proved a great relief to the eye and better prepared it for the gorgeous tableaux which followed.

ANOTHER tableau, the mounting of King Clovis (fifth century). At an altar stood the King undergoing baptism at the hands of priests and acolytes. This was a faithful reproduction of the costumes of the time, divested of any attempts to caricature or exaggerate, and accurately reproduced an old picture of that notable event in history.

THOMAS OF CHARLEMAGNE.

The seventh tableau transferred the spectator to the eighth century, "The Throne of Charlemagne." This was a splendid structure over twenty feet high. At the top, under a gorgeous canopy, sat the great Christian King, holding in his hand the globe and other symbols of supreme sway. Grouped upon the steps of the throne were courtiers, pages and heralds, one of them bearing the celebrated sword "Joyeuse." The exaggeration in this instance was only faintly suggested and not sufficiently expressed to detract from its merits as a historic picture.

ELEVENTH CENTURY CHARGES.

The eighth car presented a group of crusaders of the eleventh century. Its days of cast steel waistcoats, iron plated heads and double handed swords. The effect of caricature here became more apparent, though the armoured costumes were superb. The platform, representing a lawn in front of the Castle of Alcantara, which lowered in the background, was a marvel of ingenuity and artistic effectiveness. Through its gateway was seen emerging a mounted king, armed cap-a-pie.

It may be here remarked that nothing adds more to the effectiveness of the tableaux than mounted figures. The horses are made of papier maché, life size, but the rider is invariably performed by one of the characters. JESSE KISS HONORED YEARS AGO.

Ninth in order came a float from the records of the twelfth century—a court of justice of that era—before Coke and Gentry had supplanted the use of bill and broad-sword, and when music was much more esteemed than revised statutes. This tableau was almost a faithful copy of an actual historic event, when a land case was decided in Spain during that period by an appeal to arms, held in presence of one of the archbishops. (It is alluded to in *Isabella of Castile*.) It consisted of a throned bishop overlooking a ring in which a furious combat was taking place between two armed knights. Though rather commonplace in conception, the group yet served its purpose of displaying the extravagance of costume among the two leading classes of the era.

THE LORD OF THE MAYOR.

The next car also afforded a glimpse of domestic life during the twelfth century. In an open interior, built and decorated to resemble the grand hall of a castle, were seated a lord and lady of the manor, being entertained in the stately but utterly droll style of the time. The troubadour with his story, the harper with his interminable song and the jester with his mechanical jokes, calculated to set the teeth on edge, were all present, going through their paces.

ANCIENT HUNTING.

The eleventh and twelfth cars were similarly designed—one representing the departure of a mounted hunting party, with attendants, from a castle gate. The lady bore a hooded falcon on her wrist, and all the costumes were faithful copies of those incident to the same century.

Other reproduced a dinner party of the fourteenth century, which, beyond being picturesquely grouped, presented no very distinguishing features.

REPUBLICAN VENICE.

The car following depicting Republican Venice during the fourteenth century was a superb design. It was built in the form of a State gondola, such as that in which the Doge was wont to ride the Adriatic. Draped with gorgeous hangings, rich in golden decorations

and apparently marvellous carving, filled with living freight clothed in all the richest spoils of the East, it was a sight not soon to be forgotten, and truthfully carried the spectators in imagination back to that dreamy city, nestled in the folds of the ocean, once the very heart pulse of luxury and civilization.

FASHIONABLE "CALLE."

The fourteenth float closed the second division of the procession, and represented a fashionable call during the fifteenth century. This was a period during which metallic small clothes commenced going out and velvets and laces began coming in. It was essentially a period of extravagance in dress, when all sorts of absurdities were tolerated—trains, enormous collars, towering headresses, whalebone corsets and absurd boots. Although this era was illustrated in broad caricature, it was not far from reality itself. The scene represented the doorstep of a neat little brick house, with tiny windows and diamond-shaped panes, such as one seen even nowadays hiding away in old cathedral towns in England. Upon it stood the host and hostess in holiday attire welcoming a brace of swells of the period, who called in state accompanied by their retinue. The picture was quaintly humorous and elicited much admiration.

SCIENCE, LITERATURE AND RELIGION, WAR.

The third and last division was preceded by the fifteenth float, bearing another allegorical design, also in neutral colors. Reversing its predecessor it represented "Science, Literature and Religion dominating War," enthroned together, high above a solitary soldier of the sixteenth century, who, stripped of his rugged armor, now typified only the spirit of adventure.

"TO THE TOURNAIMENT."

The sixteenth car gave a glimpse of life during the sixteenth century, and was designated "To the Tournaiment." From the terrace of a castle a group of lords and ladies, habited in the quaint attire of the time, bade adieu to a mounted knight about departing for the tournaiment. The latter personage was a gross exaggeration of the chivalric type. His bright steel armor, of hideous design; his enormous lance and other looks, would have frightened the life out of both Peter the Hermit and Saladin had they encountered on the plains of Palestine.

CHANDLER EXEMPLIFIED.

The seventeenth and eighteenth cars gave illustrative scenes from the sixteenth and seventeenth centuries. First, "Leaving Church," in which the enormous ruffs and hoops of that period were laughably caricatured. The second, "Rivals in the Garden," which afforded a glimpse of Versailles in the golden days of the Grand Monarque. Both of these floats were marvels of richness and scenic effect. Next appeared a group seated in a comparatively modern room, illustrating the fashions of the eighteenth century; the powder puffs, wigs, towering headresses, and all the other vagaries of our grandfathers' days.

NEARER HOME.

It was curious to remark how enthusiastically it was greeted this tableau, though far inferior to its predecessors. At last they had discovered something familiar, if not to them at least to their fathers, and they welcomed it as fondly as we do old scenes from the days of our grandfathers. The scene depicted a loggia before the old-fashioned tapestry, candle snuffers and other uncomfortable appliances of that venerable date. It was a laughable picture—one that made no very heavy draft upon the spirit of caricature to endow it with ridicule.

IN THE LAND OF BAKED BEANS.

With the twentieth car in line "Boston Common" came to the front, further illustrative of the eighteenth century. On a neatly contrived doorstep sat the ordinary state type of "Uncle Sam," engaged in the sublime, but rather sedentary occupation of whittling, the while intently gazing upon a group of promenaders of both sexes, principally remarkable for skimpy skirts, enormous collars, grotesque canes, poke bonnets and a general airiness of look, which could not but affect their disposition, as the South has since found out, to its cost, by rubbing too hard against the corners. It was, however, a fair silhouette of the fashion prevalent in those days that tried men's souls, and elicited some applause in passing.

AS WE ASK IN THE PARK.

The next tableau in line represented a group of fashionables of the present century, in which all the notes of vagaries and extravagances of latter days were portrayed in broad caricature en promenade through "the Park." Hoops, waterfalls, baggy breeches, eccentric collars, &c., all came in for a proper share of ridicule and called forth much merriment, as one by one forgotten outrage upon good taste was exposed, to which many had heretofore perhaps unwillingly been participants.

OUR FOLLIES.

The twenty-second tableau was devoted to a satire upon the follies of the day in which we live, under the rather vague title of "Shopping in the Nineteenth Century." In front of a store portal, about entering, stood a group of people representing all the novelties of the present fashion. Galsborough's paillasses, high heels, tilters and head dresses, all laughably, though not absurdly exaggerated. These costumes were made of the most costly material and as tastefully as though from the studio of the immortal Worth himself. There was a fund of humor in this that few failed to enjoy, besides serving as an excellent *avant courier* of the last picture, which closed this eventful history.

A CENTURY BEFORE US.

The last float was not only the largest, but most effective in the procession, since it brought to bear all the experience of the past in projecting the fashions of the future. It represented the Presidential election of 1976, held at the base of the statue of Minerva, and conducted between the friends of the "White Rose" and "Red Rose" tickets respectively, several of whom were present as commissioners in charge of the ballot box. It was impossible to describe these gorgeous costumes. Like woman herself they were wonderfully and fearfully made, like unto nothing in the heavens above, the earth beneath or the waters below. Yet with all this they were superbly rich and bewildering, suggestive of the nuptials of butterflies and fairies, a revel of flowers and fringes, the epitalamium of loves and laces. It was an artistic dream, as daring as it proved delightful. At the rear of the statue, exiled to a separate department, or pen, as it might be more appropriately called, huddled together a group of degraded men, unsexed both as to dress and duties. Some nursed the babies, others run sewing machines; one was engaged in cooking, while another smirking youth coyly received a dashing, rakish lady caller, on conquest. The contrast presented by these miserable wretches was excessively ridiculous, and convulsed the spectators with uproarious laughter. It was more than this by teaching the lesson, to what base uses we may come at last under woman's gentle sway. The artist, excited by the last happy conception was soon drowsed, however, by the

STRAITS OF MARTIAL MUSIC.

from the band, which brought up the rear of the line of procession. From the last car was scattered a newspaper, *The Argonaut*, dated Christmas, 1876, a well gotten up journal, professing to give the news of that remotely future day, and full of the most startling novelties in the way of improved facilities for travel, habits, customs and comforts. After the scramble for this literary jetam and flotam the crowd slowly scattered, leaving the streets within an hour as lonely as they usually are in this quiet city.

AT THE THEATRE.

The Krew arrived at the theatre about half-past nine o'clock P. M., where a large audience, all in costume de rigueur, had already assembled, the lower portion of the house being occupied exclusively by ladies. As soon as the Krew had entered at the rear the doors of the theatre were closed, and neither egress nor ingress permitted until the close of the tableaux.

THE LIVING TABLEAUX.

These followed at intervals of about fifteen minutes each, and were all very beautiful. The first tableau represented a Roman wedding, 400 years B. C., and was composed of twenty-five figures. The bride sat upon a throne, and when a priest was sacrificing a kid, while both the bride and groom's friends were waiting to escort them to their homes in grand procession, as customary at the time.

The second tableau represented an enlarged and more gorgeous form, the Baptism of King Clovis, A. D. 496, and consisted of about fifty figures, appropriately grouped.

The third tableau similarly reproduced the Court of Justice in the eleventh century, where the Spanish Archbishop sat in judgment on a mortal combat. This was very artistically arranged with about fifty figures, and looked like one of the old giant pictures seen in the Doge's Palace at Venice.

The fourth tableau utilized about forty figures, and represented, allegorically, science, literature, art and religion emerging from the Dark Ages. It was impossible, during the short time it was exposed, to take in

the details of this picture, but its general effect was excellent and called forth repeated applause. The final tableau embraced all the characters in the Apotheosis of Woman. In front stood the characters of the future 1976, newly grouped, while high up at the back stood Comus and his court presenting this new revelation to an admiring world, while, grouped around, above, below, everywhere, the representatives of all times and countries gazed in blank astonishment and amazement at this chaotic ending of all human effort thus arrived at. It was a fit climax to the dream, a biting satire, a bombshell of fun which exploded the audience with laughter, amid which the revel died out for 1877.

After the tableaux the curtain went up once more, when the characters mingled a few moments with the audience and then silently disappeared. Dancing then commenced and was prolonged until late in the morning hours.

A CLEAR KEY.

The rain ceased about six o'clock, when the crowds again commenced assembling along the route announced by the Mystic Krew, which made its appearance punctually at eight P. M.

DANCING EVERYWHERE.

At night balls were given at every theatre and public hall in the city. To the Rex hall, where the King held a levee in his throne room, nearly 11,000 invitations were issued. There were probably half that number in attendance, but so large is the extension of the building that it was not inconveniently crowded. Dancing was kept up here until nearly three o'clock A. M. The Krew hall, at the Varieties, to which only a limited number of invitations were issued, was attended by the *élite* of the city and their friends from abroad, and lasted until about half-past one o'clock A. M. The balls at the St. Charles Theatre and the Academy were also numerous attended, and were well conducted.

PUN PART AND PURSUE.

At the Opera House a public ball was given, more remarkable for the true carnival spirit than for refinement. It was crowded after twelve o'clock, when the fun grew fast and furious. As a general rule only the gentler sex were in costume. All classes of people were largely represented, and it lasted far into the sombre dawn of Wednesday. Take it all in all the carnival this year was fully up to its predecessors.

## THE FESTIVAL IN MEMPHIS.

MEMPHIS, Feb. 13, 1877.

During the entire day Main and other prominent streets were filled with maskers and spectators, and the entire city was given up to the reign of the merry monarch, who at three o'clock traversed Main street with his royal retinue. His Majesty was mounted on a royal chariot drawn by two white steeds, and attended by the "Society of Ulys," who had thirteen comical floats or cars, each being a good burlesque of some subject, prominent among which were "The Baby, the Universal King," in a royal cradle; "The Vexed Eastern and Eternel Question"—Turkey represented by an enormous turkey, with representatives of the different European Powers anxious to take a slice with the sword; "Der Wacht am Rhein"; "Origin of Chivalry"; "St. Patrick Banning Snakes," &c.

The crowning glory was the gorgeous pageant of the Memphis at night, the darkness which overhung the city serving to heighten the effect of the brilliant parti-colored lights, which displayed in all their grandeur the magnificent costumes, drapery and architecture of the characters and scenes represented. Main street being brightly illuminated by means of calcium lights and colored lanterns, the subject represented was India, from the date of Aryan philosophy and birth of Brahma to the enslavement of that land and its abandonment by the spirit of Memphis. The costumes were from Paris and the scenic paintings by the best scenic artists to be obtained.

After the pageant a series of tableaux were given at the new Memphis Theatre, after which a grand ball was given to the guests of the Memphis. Balls were also given at Exposition Hall, the Opera House and numerous other halls. The whole affair passed off without a single disturbance or accident to mar the festivities. It is estimated that from 20,000 to 25,000 strangers were present.

## BAL MASQUE OF THE CERCLE FRANCAIS.

The cold wind last night chilled the enthusiasm of Pleasure's votaries so thoroughly that only the youngest and lightest blooded went forth to appear in the grand *bal masqué* given by the Cercle Français "Calypso" within the classic walls of Tammany Hall. When the hour appointed for the grand entry of the masqueraders arrived the scattered groups who boasted a costume joined in the grand march, which was executed with many pretty evolutions but without much spirit. The scene was brilliant enough, and the costumes, though not rich, were appropriate and gay. As the long line of masqueraders moved about the hall in graceful serpentine files, many pretty and pleasing pictures were presented, and had there been a larger number of persons present, the most critical would have had no subject of complaint. While there were many costumes there were few characters, among the few some, however, were very good, and played their roles with intelligence and gaiety. Among these especially to be noted was a gentleman in the character of a gorilla, and a lady who had been the long sought missing link which Professor Darwin is so anxious. More than one red man was present, and the spirit of the evening was greatly fired by the tomahawks and feathers in a way that would cause poor old Sitting Bull to die of laughter could he only catch a glimpse of the scene. However, with the Indian maidens who would readily have been adopted into any wigwam on the plains. There were also several of pages represented by button ladies, and elegant courtiers whose clothes evidently were never made for them; a quantity of nondescript, mostly of the French pattern, and such as to leave the beholder at a loss to free from all pretensions, and a large number whose only disguise was the mask.

The majority of the costumes were, however, of the evening dress, which was chiefly remarkable by its variety. The proceedings once begun were kept up with spirit, and it was not until about midnight that the first note of dance music that the masqueraders were bent on enjoying themselves. The first waltz played was "The Rose Tree," and the majority of people who had come with the intention merely of being onlookers, and when the quadrilles began to form the young people disappeared to the society in the gallery, stairs, and soon the unmasked dancers disputed in numbers with their better equipped companions. The ball was now rolling and the spirit of fun and revelry gradually increased as the night wore on and the new arrivals covered up the vacant places on the floor. The dancing was kept up with spirit until a late hour, and the *bal masqué* was pronounced a success by the assistants.

## THE JUVENILES' GUARDIAN.

CARD FROM MR. ROBERTSON—HE WANTS MORE.

NEW YORK, Feb. 13, 1877.

TO THE EDITOR OF THE HERALD:—

It is not my intention, at this time, to reply in your columns to the slanderous and vindictive statements made against my person and character by the "Children's Guardian," a weekly publication, which I have simply demanding before a lawfully constituted tribunal "Justice," viz., a full and open investigation and the hearing of evidence on both sides," but on behalf of the society of which I have the honor to be secretary I desire to say that, among the various false accusations, I single out the following assertion made by R. M. Jones and characterized it, in the most unqualified manner, as false and untrue in every particular.

The Children's Guardian is run by the society in connection with whatever, and does not employ two sets of collectors. I am informed that two former collectors of this society now collect for the "Children's Guardian," and I am informed that the "Children's Guardian" employ on the 23d of November last, and have not since represented it in any capacity whatever. In regard to the "Children's Guardian" I would just say that the State Comptroller and other public officers familiar with charitable institutions regard not direct charity, but also fuel, shelter, attendance, nurses, wages and other unavoidable working expenses. But why did Mr. Peck fail to protest in 1874 against such illegitimate means as now murmur about? Permit me to say to the friends of the society that supplies of provisions are urgently required, and that the "Children's Guardian" who cannot be neglected. Why should the work cease? We may not stop to listen to the ravings of misguided or reckless opposers, knowing that it is the work of God it will prosper. I would just say that the "Children's Guardian" is a body of persons to the contrary notwithstanding. Donations in money should be sent to John T. Barker, Treasurer, No. 35 Broad Street. Provisions can be sent to the same address, Mr. Barker's place.

D. F. ROBERTSON.

Secretary New York Juvenile Guardian Society.

## AMUSEMENTS.

## STEINWAY HALL—MRS. ESTEY.

The return of such an accomplished artist as Mrs. Estep to New York after her extended Western tour is a subject of congratulation in musical circles here. Last night she made her centre at Steinway Hall and was received with a heartiness that left nothing to be desired on the score of welcome. Although she was indisposed on the occasion Mrs. Estep's great talents could not be kept from the concert. Her first tribute was paid to the Wotan of the Walhalla of Music—Beethoven, and the sonata in A flat, opus 110, was selected, a work which is somewhat neglected of late by pianists. The interpretation of the introduction, "Moderato cantabile molto espressivo," revealed a degree of poetry, delicacy and finished execution, especially in the treatment of the light gossamer-like passages, that was entirely in accord with the spirit of the music. The pianist proceeded at once without a pause to the allegro, with its short, abrupt phrases, and flattered with loving tenderness on the beautiful adagio, a remarkable example of the composer's latest period in writing. The succeeding fugue was given with that distinctness that carried the listener through every fanciful passage without obscuring in the least its measures, and yet there was not a trace of monotony, but the varying emotions—sadness, joy, love and weariness of spirits—were traced upon the ivory keys with magnetic power. Chopin was, of course, the next of the musical deities whose works Mrs. Estep performed. The waltz in G major, which she had